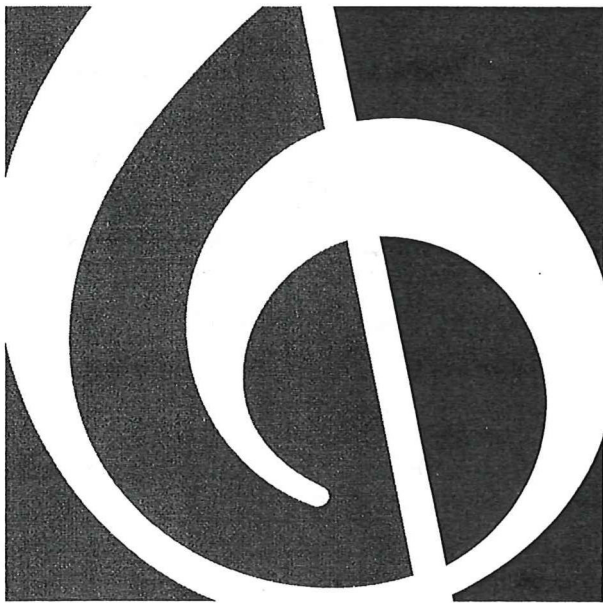


CD2005--22

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Sunday, April 3, 2005
8 pm, Walter Hall

University of Toronto
Faculty of Music
presents

UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE

Robin Engelman, Director

GUEST ARTISTS:

Trevor Tureski, percussion
Emma Elkinson, flute-Kyoko Ogoda, marimba- Andrei Streliaev, piano

PROGRAM

Jo Kondo (b.1947)

Eight Categories (1991) for three percussionists
Andrew Dunsmore, Mikael Heikkila & Antti Ohenoja

Standing (1973) for 3 instruments of different families
J.S. Lascombes, steel pan; Kyoko Ogoda, marimba &
Andrei Streliaev, piano

Aquarelle (1990) for piano and percussion
Antti Ohenoja, percussion; Andrei Streliaev, piano

Pendulums (1990) for solo percussion
Trevor Tureski, solo

– INTERMISSION –

Akemi Naito (b.1956)

Memory of the Woods (2000) for solo marimba
Kyoko Ogoda, marimba

Jo Kondo

*Luster Gave Her the Hat and He and Ben Went Across
the Backyard* (1975) for three marimbas, six players.
Kyoko Ogoda, Tricia Sautner, Laura Savage,
Steve Sajkowsky, Dan Cameron, & Joel Cormier

Twayn (2002) for flute, vibraphone and percussion
Emma Elkinson, flute; Daniel Morphy, percussion

FACULTY OF MUSIC PERCUSSION ENSEMBLE

*Dan Cameron, Joel Cormier, Andrew Dunsmore, Mikael Heikkila,
J.S. Lascombes, Daniel Morphy, Kyoko Ogoda, Antti Ohenoja,
Tricia Sautner, Laura Savage, Steve Sajkowsky*

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Program Notes

THE MUSIC OF JO KONDO

Eight Categories for three percussionists, 1981

The title refers to the Chinese traditional classification of instruments by their material, 'bayin' (literally, 'eight sounds'). The eight categories are metal, stone, earth (clay), skin, string, wood, gourds, and bamboo.

When I received a commission from the "Tokyo Summer Festival 1991" to write a percussion trio to be played in a lecture-concert on the ideas and concepts of music in ancient China, part of the conditions given to me was that at least one instrument from each category in bayin should be used in the piece, although the composition itself must be in my own contemporary style that has really no connection to any of the Chinese traditional styles of music. What the festival organizer intended by including my new piece besides the traditional repertoire of Chinese music seemed to somehow "contemporize" the traditional concept, or at least to give a contemporary touch to the atmosphere of the whole lecture-concert on ancient music. Thus, besides the fact described above, this piece has no further connection to Chinese traditional music either in its content, style or structure.

The premiere of *Eight Categories* in the "Tokyo Summer Festival 1991" was played by Sumire Yoshihara, Yasunori Yamaguchi and Atsushi Sugawara.

Jo Kondo

Standing for three instruments of different families, 1973

Standing was commissioned by Ensemble ARK and premiered by them in Tokyo in 1973. Many different instrumental combinations have played *Standing*. The instrumentation used for the premier performance was flute, marimba and piano; a recent recording was made with clarinet, banjo-mandolin and marimba and tonight's performance uses steel pan, piano and marimba. *Standing* is one of Kondo's first works based on the idea of 'Sen no ongaku' (linear music), music composed in such a way that the whole structure derives from a single melodic line. (Later works using this idea are *An Elder's Hocket* and *When Wind Blew*, both dating from 1979.) Although written for three voices rather than two, *Standing* strongly reminds one of the Hocket device found in 13 and 14 c polyphony.

Compiled by Robin Engelman

Aquarelle for piano and percussion, 1990

aquarelle, noun - the technique of painting with thin, transparent watercolours, (as distinct from gouache) a painting of this kind. O.D.E.

Aquarelle was commissioned by and is dedicated to Kit Young and Tom Goldstein. It is written for piano and one percussionist who plays vibraphone, gong and five cowbells. (Cowbells have figured prominently in Kondo's music since his 1976 composition *Under the Umbrella*

written for Nexus percussion ensemble and scored for twenty-five cowbells.) The main percussion instrument is the vibraphone. A primary compositional concern was to point out both subtle differences and similarities between the timbre qualities of vibraphone and piano. Both instruments are treated alternately, creating between them a very slow rocking rhythm.

Andrei Streliaev & Robin Engelman

Pendulums for solo percussion, 1990

Pendulums was commissioned by Japanese percussionist Sumire Yoshihara and premiered by her in Tokyo in 1990. Sumire and husband Yasunori Yamaguchi, also a percussionist, have commissioned and performed many important works for percussion and for decades have been leaders of modern percussion in Japan and the western world. *Pendulums* is a work with subtle yet precise tempo changes which must be carefully observed not only to maintain control of the materials, but to achieve clarity of form and structure.

Trevor Tureski & Robin Engelman

Luster Gave her the Hat and He and Ben Went Across the Backyard, 1975

"The title is taken from an unimportant sentence in William Faulkner's *The Sound and the Fury*, which I was reading when I finished writing this work. I thought it would be very interesting or at least appropriate if this music was played together with an imaginary film showing the scene described in the text, but with all

actions extremely slowed down so that the simple actions would take an extensive amount of time."

Jo Kondo

Twayn, 2002

Twayn: Twain is the modern representation of Old English Twegen, the noun and accusative masculine of the numeral of which the feminine and neuter twa, tu remain as two. Its use in the marriage service and its value as a rime – word, has contributed to its retention as an archaic and poetic synonym of Two. O.B. Twain – to part or divide in twain; to put apart, separate. (The Compact Edition of the Oxford English Dictionary) Twayn was commissioned by the "KlangZeit" Festival, Munster, 2002.

Jo Kondo

Memory of the Woods, 2000

AKEMI NAITO

When I was asked to write a new piece for solo marimba, my thoughts and imagination turned first to the instrument itself. In order to write what I hoped would be a deep and spiritual work for this beautiful instrument – the marimba, I drew upon inspiration from a symbol and image of timelessness, the woods. It was scored for a 5-octave marimba.

William Moersch premiered *Memory of the Woods* in Uruguay during his South American Tour in 2000. It was written for him and Alan Zimmerman, percussionist and long time great friend of mine.

Akemi Naito

Biographies

JO KONDO (b.1947, Tokyo) has written more than 100 compositions ranging from solo pieces to orchestral and electronic works. His contributions to percussion literature, both solo and ensembles, including two major works written for the Toronto based percussion ensemble Nexus, have been significant. Kondo's novel, *L. novus*, exploitations of percussion instruments have enhanced the art of percussion performance.

Kondo has written extensively on musical matters and since 1979 he has published four books spelling out in detail his own aesthetic and compositional ideas. He is also an associate editor of 'Contemporary Music Review' and has taught courses in traditional and contemporary Japanese music at the University of Victoria in Victoria, British Columbia.

To sum up his aesthetic and compositional ideas, the composer writes: "Each sound must have its own entity and life. What I am doing in my compositions is creating a web of intertonal relationships, while trying to safeguard the possibility of aurally perceiving the individual entity and life of every single tone in that relationship".

Compiled by Robin Engelman

Born in Tokyo in 1956, **AKEMI NAITO** began studying piano at the age of five and composition at the age of fourteen. In 1978, she received B.A. in Music Composition from the University Division at the Toho Gakuen School of Music and a graduate degree from the same university in 1980. She was a member of school's faculty from 1980 until 1991. She was awarded the Takei Prize in 1982 and was a finalist of the Music Today Composition Award in 1982 and 1988. Following her earlier activity as a composer in Tokyo, a grant from the Asian Cultural Council allowed her to move to New York City in 1991 and continue her career in the United States.

Ms. Naito is a recipient of awards and grants from organization including Chamber Music America, the New York Foundation for the Arts, consecutive ASCAP Standard Awards since 1998, Meet the Composer, the first Aaron Copland Award from the Copland House residence, and resident fellowships from Yaddo, MacDowell Colony and Millay Colony for the Arts. In Autumn 2003, she had a residency at the Rockefeller Foundation's Bellagio Study and Conference Center in Lake Como in Italy.

TREVOR TURESKI is a percussionist and composer and has performed throughout Canada and Europe. His solo performances have been recorded for broadcast by the CBC, Radio France as well as Dutch, German and Swiss networks. Tureski appears on Empreintes Digitales, Centre Pieces and Radio Canada record labels. Mr. Tureski studied percussion with Russell Hartenberger at the University of Toronto and with Gaston Sylvestre in Paris; he has also studied electronic and computer music at the Institute of Sonology in The Hague.

Tureski is principal percussionist with the Canadian Opera Company Orchestra and a regular performer with the Toronto Symphony, New Music Concerts, Esprit Orchestra and the National Ballet Orchestra.

KYOKO OGODA was born in Fukuoka-city, Japan in 1975 and studied marimba with Hisae Otani and Atsushi Sugahara and snare drum with Satoshi Sakai. Kyoko moved to Toronto in 2003 and enrolled in the Artist Diploma program for percussion at the University of Toronto Faculty of music, and is currently in her second year. Kyoko is studying with Beverly Johnston, John Rudolph, Russell Hartenberger and Robin Engelman. She is also a member of the Japanese Taiko Drumming Kiyoshi Nagata Ensemble and has traveled throughout Ontario, Quebec and United States.

Flutist **EMMA ELKINSON** is currently in fourth year at University of Toronto studying with Camille Watts. Since beginning flute at the age of ten Emma has worked with many great musicians, orchestras and ensembles including consorts on recorder and a huge range of historical flutes. Prior to moving to Toronto in 2002 to study with Patrick Gallois, Emma studied in Trinity College, Dublin and the Royal Irish Academy of Music. She has performed and toured with many Irish orchestras including the Dublin Symphony Orchestra and the National Youth Orchestra of Ireland. An accomplished flute and recorder player, Emma has taught privately and in three major music schools in Ireland since 1999. She continues to teach in Canada privately and with Artisan and Wychwood Music Schools. As a soloist, she has performed in Italy, France, Germany, Denmark and Scotland on Renaissance, Baroque and modern flutes.

ANDREI STRELIAEV was born in Riga, Latvia. He holds Bachelor of Music degree in Piano Performance from J. Vitols Latvian Academy of Music, where he has also studied Organ Performance. As pianist and organist Andrei has performed in Latvia, Lithuania, Ukraine, Sweden and France, participated in festivals and competitions including B. Dvarionas International Competition for Young Pianists in Vilnius, Lithuania (Diploma) and Concours International de Piano Maryse Cheilan in Hyeres, France (First Award).

Soon after moving to Canada in 2002 Andrei won 1st Prize in Organ Category of Canadian Music Competition and 2nd Prize at RCCO Toronto Centre Competition for Young Organists. Currently Andrei is a

second year student in the Masters program in Organ Performance at University of Toronto where he studies with John Tuttle, and is organist at Willowdale United Church. This year he is a recipient of University of Toronto Fellowship and Eaton Graduate Fellowship.

ROBIN ENGELMAN is an Adjunct Professor of Music at the University of Toronto and a founding member of the percussion group, NEXUS. He studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York.

Robin's *Music for Soldiers*, an arrangement for the Canadian Brass and Nexus of four historic songs associated with military history, was premiered in October of 2002 at the Glenn Gould Studio and was featured on the CBC television show *In Concert* broadcast in February 2003.

Also completed in 2002 were four arrangements for percussion quintet of songs by Toru Takemitsu and *Handmade Proverbs *Four Pop Songs* that Takemitsu wrote for the King's Singers.

A recent composition is *Dance Movements* for Harp and Marimba (2000) written for the Toronto duo ArpaTambora – Faculty of Music graduates Sanya Eng and Ryan Scott - who commissioned the work. *Dance Movements* was premiered at the American Harp Society International Harp Convention in Cincinnati, Ohio.

Robin is the conductor and director of the Percussion Ensemble of the University of Toronto's Faculty of Music. The ensemble recently produced its first CD with repertoire by Nexus member Bob Becker, Toronto composer John Beckwith, John Cage, Jo Kondo and Toru Takemitsu.



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